

OVERTURE

ADAGIO

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 1-4. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio. Dynamics include *p* (piano) and *sf* (sforzando). Crescendo markings (*cres*) are shown with dashed lines. The first violin part features a melodic line with eighth and sixteenth notes. The second violin part has a similar melodic line. The viola part consists of a steady eighth-note accompaniment. The bass part has a simple harmonic accompaniment with quarter notes.

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 5-8. The score continues in the same key signature and time signature. Dynamics include *f* (forte) and *pp* (pianissimo). The tempo changes to Allegro Moderato at the beginning of measure 8, indicated by a double bar line and the text "ALLEGRO MODERATO". The first violin part continues with a melodic line. The second violin part has a similar melodic line. The viola part consists of a steady eighth-note accompaniment. The bass part has a simple harmonic accompaniment with quarter notes.

Musical score for Violino 1, Violino 2, Viola, and Basso, measures 9-12. The score continues in the same key signature and time signature. Dynamics include *f* (forte). The first violin part continues with a melodic line. The second violin part has a similar melodic line. The viola part consists of a steady eighth-note accompaniment. The bass part has a simple harmonic accompaniment with quarter notes.

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music is written in a rhythmic style with eighth and sixteenth notes, featuring a consistent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

The second system of musical notation continues the piece with four staves. It maintains the same key signature and rhythmic patterns as the first system, showing a steady progression of the melodic and harmonic material.

The third system of musical notation features four staves. The notation includes various rhythmic values and some chromatic movement, particularly in the upper staves, while the lower staves provide a solid harmonic foundation.

The fourth system of musical notation concludes the piece with four staves. It features a final melodic phrase in the upper staves and a corresponding bass line. The system ends with a double bar line, indicating the end of the musical piece.

Nº 1. SONG & CHORUS.

ANNA

ALLEGRETTO GRAZIOSO Shake. . . the cloud from off your brow, Fate your wishes doth al-

f *cres* *dim* *f* *cres*

-low; Empire grow-ing, Pleasures flow.....ing, Fortune smiles and so should

fp *cres* *f* *dim*

you. Shake..... the cloud from off your brow, shake..... the

pp *f*

Vio: 1^{mo}

Vio: 2^{do}

Viola

Chorus

Banish sorrow, banish care, Grief should ne'er approach the

cloud from off your brow. Banish sorrow, banish care, Grief should ne'er approach the

Banish sorrow, banish care, Grief should ne'er approach the

Banish sorrow, banish care, Grief should ne'er approach the

fair: banish sorrow, banish care, grief should ne'er ap- proach the fair, should ne'er ap-

fair: banish, banish care, grief should ne'er ap- proach the fair, should ne'er ap-

fair: banish sorrow, banish, banish care, grief should ne'er ap- proach, should ne'er ap-

fair: banish sorrow, banish ban- ish care, grief should ne'er, should ne'er ap-

b 7 7 6 5 | 6 3 6 | # 4 6 6 | # 7

- proach the fair, grief should ne'er ap- - proach, should ne'er ap- - proach the fair.

- proach the fair, grief should ne'er, should ne'er ap- - proach the fair.

- proach the fair, grief should ne'er, should ne'er ap- - proach the fair.

- proach the fair, grief should ne'er, should ne'er ap- - proach the fair.

6 4 | 7 6 4 | 6 4 | 5 3

Nº 2. S O N G.

DIDO

LARGHETTO

p Ah! Ah! Ah! my Anna, I am press'd With
(Ground Bass)

torment Ah! Ah! Ah! my An-na, I am press'd With tor-ment

not to be 'ex-press'd; Peace and I are stran-gers
f *pp*

grown, Peace and I are stran-gers, stran-gers grown, I lan-
mf *dim*

---guish 'till my grief is known, I lan- --- guish, I
p *cres-* *f*

languish 'till my grief is known, Yet would not, yet would not, would not have it
pp

guess'd. Peace and I are stran-gers grown,
f *p*

Peace and I are stran-gers, stran-gers grown.

N^o 3. RECITATIVE.

ANNA DIDO

Grief increases by con-veal-ing. Mine admits of no re-

ANNA *in tem:*

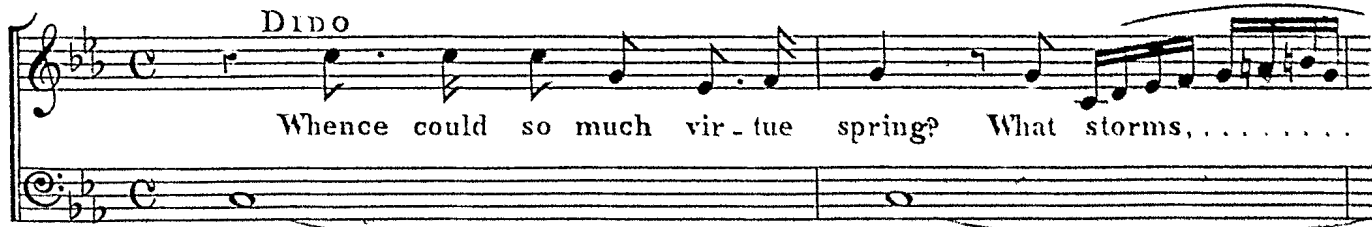
-veal-ing. Then let me speak— The Tro-*jan* guest Into your tender thoughts has press'd; the

in tem:

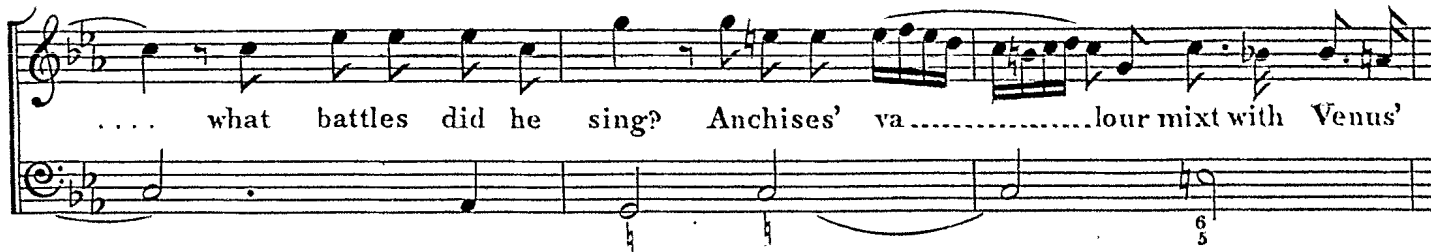
great-est bles-sing Fate can give, Our Carthage, to se--cure and Troy, re-

-vive. The greatest blessing Fate can give, Our Carthage, to se-cure and Troy, re-vive.

DIDO



Whence could so much vir-tue spring? What storms,

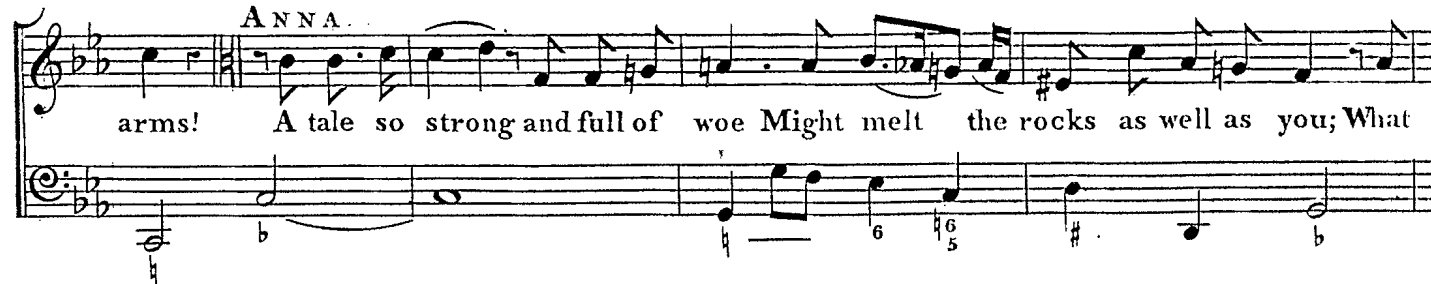


... what battles did he sing? Anchises' va lour mixt with Venus'



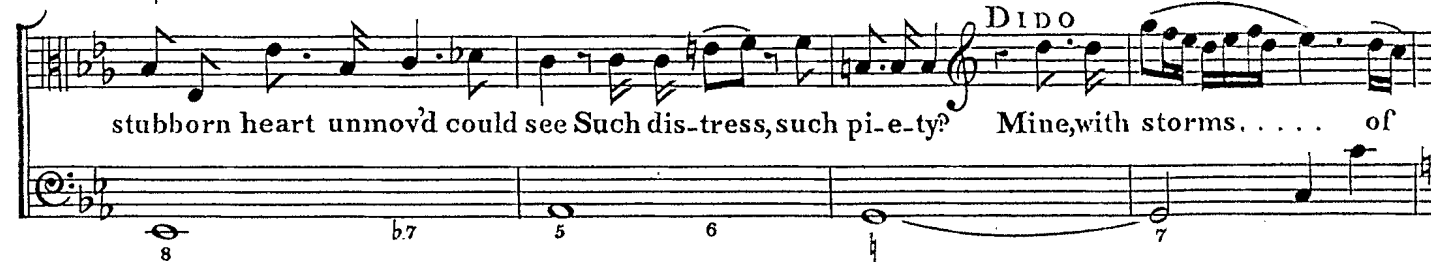
charms, How soft, how soft in peace, and yet how fierce. , how fierce in

ANNA

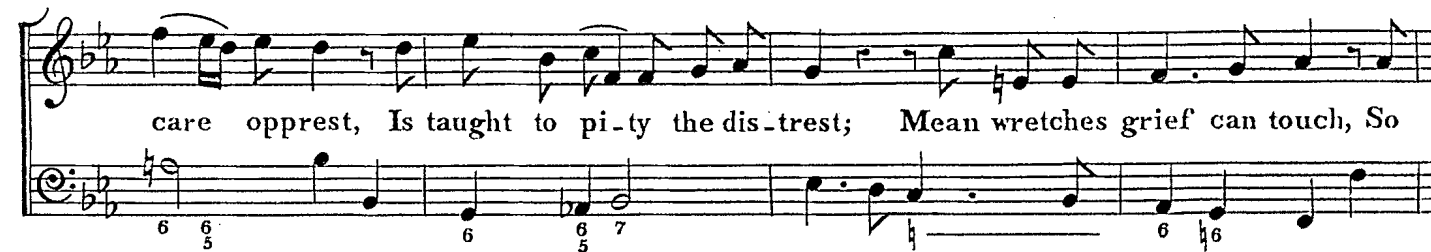


arms! A tale so strong and full of woe Might melt the rocks as well as you; What

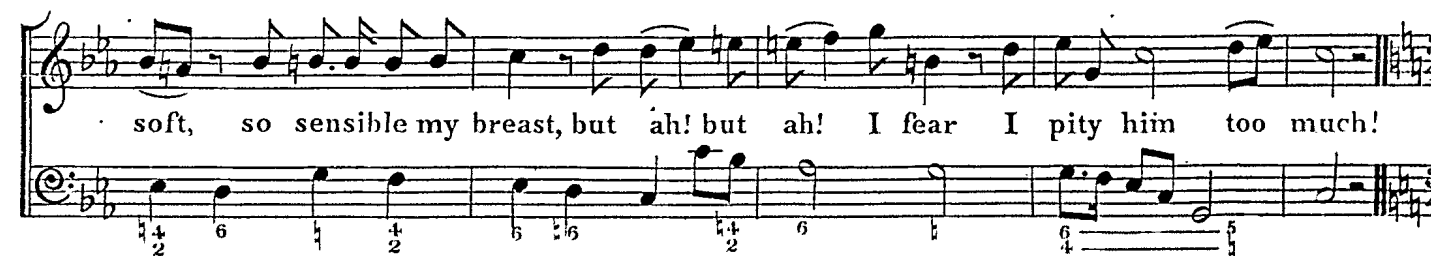
DIDO



stubborn heart unmov'd could see Such dis-tress, such pi-e-ty? Mine, with storms, of



care opprest, Is taught to pi-ty the dis-trest; Mean wretches grief can touch, So



soft, so sensible my breast, but ah! but ah! I fear I pity him too much!

Nº 6. DUET & CHORUS.

ALLEGRETTO

ANNA

ATTENDANT

Fear no dan-ger to en...sue, The He-ro loves as well as you;

Fear no dan-ger to en...sue, The He-ro loves as well as you;

6 4 6 5 6 6 6 6 4 5 3

E-ver gen-tle, e-ver smil-ing, And the cares of life be...guil...ing,

E-ver gen-tle, e-ver smil-ing, And the cares of life be...guil...ing,

6 6 6 # 6 6

Fear no dan-ger to en...sue, The He-ro loves as well as you;

Fear no dan-ger to en...sue, The He-ro loves as well as you;

6 4 6 5 6 6 6 6 4 3

Cupids strew your path with flow'rs Gather'd from E...ly...sian bow'rs,

Cupids strew your path with flow'rs Gather'd from E...ly...sian bow'rs,

6 # 6 # 6 4 5 #3

Fear no dan-ger to en...sue, The He-ro loves as well as you.

Fear no dan-ger to en...sue, The He-ro loves as well as you.

6 6 6 6 6 6 4 3

Viol: 1.

Viol: 2.

Viola

Chorus

f Fear no dan-ger to en-sue, The He-ro loves as well as you; E-ver gen-tle,

f Fear no dan-ger to en-sue, The He-ro loves as well as you; E-ver gen-tle,

f Fear no dan-ger to en-sue, The He-ro loves as well as you;

Chorus

f Fear no dan-ger to en-sue, The He-ro loves as well as you;

f *f* *f* *f*

6/4 6/5 6/6 6/6 6/4 7

f *f* *f* *f*

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en-sue, The

e-ver smiling, and the cares of life be-guiling, Fear no dan-ger to en-sue, The

Fear no dan-ger to en-sue, The

Fear no dan-ger to en-sue, The

f *f* *f* *f*

6/4 6/5 6/6 6/6

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you; Cupids strew your path with flow'rs Gather'd from E-

He-ro loves as well as you;

He-ro loves as well as you;

6 6 7
4

- ly - sian bow'rs, Fear no dan-ger to en... sue, The He-ro loves as well as you.

- ly - sian bow'rs, Fear no dan-ger to en... sue, The He-ro loves as well as you.

Fear no dan-ger to en... sue, The He-ro loves as well as you.

Fear no dan-ger to en... sue, The He-ro loves as well as you.

6 6 8 6 6 7
4 5

ANNA

See, see, your royal Guest appears; How Godlike is the form he

ÆNEAS

bears! When, when royal fair shall I be blest, With cares of love and state dis-

DIDO

ÆNEAS

-trest? Fate forbids what you pur---sue-- Æneas has no fate but you!

Let Di-do smile, and I'll de---fy The fee---ble stroke of desti-ny

ALLEGRO ASSAI Nº 8. C H O R U S.

Cupid on-ly throws the dart. that's dreadful dreadful dreadful Cu--pid on--ly
 Cu-pid on-ly throws the dart that's dreadful dreadful dread-ful Cu-pid
 Cu-pid on--ly throws the dart.
 Cu--pid on--ly throws the dart that's

throws the dart That's dreadful to a warrior's heart that's dreadful to a warrior's heart, And
 on---ly throws the dart on---ly throws the dart That's dreadful to a warrior's heart, And
 Cu--pid on-ly throws the dart. That's dreadful to a warrior's heart, And
 dreadful dreadful Cu--pid on-ly throws the dart That's dreadful to a warrior's heart, And

6 5 6 5 7 4 2 6 7 4 # 9 6 4 5 3

she that wounds and she that wounds can on-ly on-ly cure the smart can on-ly only cure the smart
 she that wounds and she that wounds can on.....ly cure the smart can on-ly only cure the smart
 she that wounds and she that wounds can on-ly on-ly cure the smart can on-ly only cure the smart
 she that wounds and she that wounds can on-ly on-ly cure the smart can on-ly only cure the smart

7 6 7 6 6 6 - 7 6 # 8 - 3 6 6 6 4 # 3

ÆNEAS

If not for mine, for Empire's sake Some pi-ty on your Lo-ver take; Ah!

A TEMPO

Ah! make not, in a hope---less fire, A Hero fall... and Troy once more ex-pire.

Nº 10. A I R.

ALLEGRO MODERATO

ANNA

Pur-sue thy conquest, Love, pur-sue thy conquest, Love, pur-sue, pur-sue... pur-

- sue thy conquest pur- sue thy conquest Love pur- sue thy conquest pur-

6 6 6 7 6

- sue thy conquest Love, her eyes Confess the flame her eyes confess the flame her tongue de-

6 6 7 2 6 4 6

- nies her eyes confess the flame her eyes confess the flame..... her tongue de-

6 # 6 6 6 6 6 # 6 #

-nies. Pur-sue thy conquest Love pur-sue thy conquest Love pur-sue pur--sue...

6 6

.... pur--sue thy conquest pur-sue thy conquest Love pur-sue thy conquest

6 6 6 7

pur-sue thy con-quest Love pur-sue thy con-quest Love.

6 6 6 7 6 6 6 7

3/4 3/4 3/4 3/4 3/4

ALLEGRO ASSAI

To the hills and the vales, to the rocks and the mountains, To the mu_sical

To the hills and the vales, to the rocks and the mountains, To the mu_sical

To the hills and the vales, to the rocks and the mountains, To the mu_sical

To the hills and the vales, to the rocks and the mountains, To the mu_sical

To the hills and the vales, to the rocks and the mountains, To the mu_sical

To the hills and the vales, to the rocks and the mountains, To the mu_sical

8 5 3 3 3 3 6 6

groves and the cool sha_dy fountains, Let the tri.....umphs let the

groves and the cool sha_dy fountains, Let the triumphs the tri.....

groves and the cool sha_dy fountains, Let the tri.....umphs let the

groves and the cool sha_dy fountains, Let the triumphs let the tri_umphs the

groves and the cool sha_dy fountains, Let the triumphs let the tri_umphs the

groves and the cool sha_dy fountains, Let the triumphs let the tri_umphs the

b b6 4 8 9 3 4

tri...umphs of love and of beau...ty be shewn.
umphs the tri_umphs of love and of beau...ty be shewn.
 tri_umphs the tri_umphs of love and of beau...ty be shewn.
 tri...umphs of love and of beau...ty be shewn.

6 6 6 7 p

f let the tri...umphs let the tri...
f let the tri_umphs the tri...umphs the
f let the tri...umphs let the tri_umphs the
f let the tri_umphs let the tri_umphs the tri...

6 4 3 5 3

...triumphs of love and of beauty be shewn. To the hills and the vales, to the

...triumphs of love and of beauty be shewn. To the hills and the vales, to the

...triumphs of love and of beauty be shewn. To the hills and the vales, to the

...triumphs of love and of beauty be shewn. To the hills and the vales, to the

6 7 6 6 5 8 9 6 8 5 3 3

rocks and the mountains, To the musical groves and the cool shady fountains, Let the

rocks and the mountains, To the musical groves and the cool shady fountains, Let the

rocks and the mountains, To the musical groves and the cool shady fountains, Let the

rocks and the mountains, To the musical groves and the cool shady fountains, Let the

6 6 # b b6 5 #

Nº 12. RECITATIVE ACCOMPANIED.

LARGO MAESTOSO *lr*

The musical score is arranged in three systems, each with five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes dynamic markings *f* and *pp*. The second system includes *f* and *p cres*. The third system includes *f* and *fp*. The vocal line in the third system contains the lyrics: "SORCERESS Weird Sisters, you that fright The lone-ly traveller by".

night, Who, like dis-mal ravens crying, Beat the win-dows of the dy-ing, Ap-

8 3 7 4 6 7 5 4

-pear! appear at my call, and share in the fame Of a mischief shall make all Carthage

7 6 4 6 b6 7

flame. Appear! appear! appear! appear! Say Beldame, say what is thy will.

1st WITCH.

4 4 4 4 3 4

ALLEGRO

f Harm's our de-light and mis-chief all our skill Harm's our de-light and
f Harm's our de-light and mis-chief all our skill Harm's our de-light. . . .
f Harm's our de-light and mis-chief all our skill Harm's our de-light and
f Harm's our de-light and mis-chief all our skill Harm's our de-light. . . .

5 6 6 4 3 6 4 5 4 2

mis-chieff all our skill. and mis-chieff mis-chieff all our skill
 and mis-chieff all our skill and mis-chieff mis-chieff all our skill
 mis-chieff all our skill and mis-chieff mis-chieff mis-chieff all our skill.
 and mis-chieff all our skill and mis-chieff all our skill

5 5 5 6 5 6 7 6 6 5 6 6 5

ground; the Queen and he... are now in chase -

pp *cres* *pp* *cres* *pp* *cres*

1st WITCH
Hark!

Hark! the cry comes on a-pace.

f *p* *f* *p* *f* *p*

SORC:
But, when they've

done, my trus-ty Elf, .. In form of Mercu-ry him-self As sent from Jove, shall

chide his stay, And charge him sail to night... with all his fleet a....

b7 *6 5* *b4 2* *6* *7* *6 5* *6 4* *5 3*

ALLEGRO VIVACE

The first system of the musical score consists of eight staves. The top two staves are for the first vocal part, and the next two for the second. The bottom two staves are for the piano accompaniment. The tempo is marked 'ALLEGRO VIVACE'. The key signature has one flat (B-flat), and the time signature is 3/8. The score begins with a forte (*f*) dynamic. The vocal parts enter with the word 'CHORUS' and the syllable 'Ho'. The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

The second system of the musical score continues the 'Chorus' section. It consists of eight staves, with the same vocal and piano parts as the first system. The vocal parts continue with the syllable 'ho'. The piano accompaniment features a variety of chords and rhythmic patterns. At the bottom of the system, there are figured bass notations: 6, 6, 6, 6, 5, 6, 6, 6, 6, 4, 2, 6, 6, 6, b.

1st WITCH.
2^d WITCH.

But, ere we this per- form, We'll con- jure for a storm.

But, ere we this per- form, We'll con- jure for a storm.

T.S.

storm. but ere we this per- form but ere we this per-
 but ere we this per- form we'll con- jure for a storm.

1st Time.

- form we'll con- jure for a storm we'll con- jure for a storm
 we'll con- jure for a storm But

cres *f*

2^d Time.

storm To mar their hunting sport to mar their hunting sport And drive.
 storm To mar their hunting sport their hunting sport And drive.

pp *cres*

. 'em back to court and drive.
 'em back to court and drive.

pp *cres*

1st Time. 2^d Time.

. 'em drive 'em back to court. to court.
 'em drive 'em back to court. court.

f In our deep vault-ed cell *pp* *f* The charm we'll pre- pare *pp* *f* too

f In our deep vault-ed cell *f* The charm we'll pre- pare *f* too

f In our deep vault-ed cell *f* The charm we'll pre- pare *f* too

f In our deep vault-ed cell *f* The charm we'll pre- pare *f* too

f In our deep vault-ed cell *pp* *f* The charm we'll pre- pare *pp* *f* too

7 5 4 6 5 6 *f* 6 6 *f* 6 6 *f* 6 6

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

dreadful a practice *f* for this op-en air.

dreadful a practice *f* for this op-en air.

dreadful a practice *f* for this op-en air.

dreadful a practice *pp* *f* for this op-en air. *pp*

5 6 4 6 6 4 6 *f* 6 4 5 6 4 7

ALLEGRETTO
ANNA

Thanks to these lonesome, lonesome vales, These desert desert hills and dales;

CHORUS

Thanks to these lone-some lonesome vales these desert de...sart hills and dales

Thanks to these lone-some lonesome vales these desert de...sart hills and dales

Thanks to these lone-some lonesome vales these desert de...sart hills and dales

Thanks to these lone-some lonesome vales these desert de...sart hills and dales

ANNA

So fair the game, so rich the sport, Di...a...na's self might to these woods re...sort.

So fair the game so rich the sport, Di...a...na's self might to these woods re...sort.

CHORUS

So fair the game, so rich the sport, Di... a..... na's self might to these woods resort.

So fair the game, so rich the sport, Di... ana's self might to these woods resort.

So fair the game, so rich the sport, Di... a... na's self might to these woods resort.

So fair the game, so rich the sport, Di... a... na's self might to these woods resort.

7 6 - 6 # 6 6 6 4 # 5

so fair the game so rich the sport Di... a..... na's self might to these woods resort

so fair the game..... .. Diana's self might to these woods resort

so fair the game so rich the sport Di... a..... na's self might to these woods resort

so fair the game so rich the sport Diana's self might to these woods resort

6 7 7 6 4 5 # 6 6 4 5

ALLEGRO MODERATO
ATTENDANT

f Oft she vi-sits this lov'd mountain, *p*

Ground Bass

Oft she bathes her in this fountain; Oft she vi-sits this lov'd mountain, Oft she bathes her

in this foun-tain; Here, here, Ac-te-on met his fate, Here, pursu'd by

his own hounds And, af-ter mortal wounds, Dis-cover'd too late. Ac-te-on met his fate

af-ter mor-tal wounds dis-co-...ver'd too too late dis-co-...ver'd too too

late here Ac-te-on met his fate

A musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as 'f' (forte) are present throughout the system.

N^o 22. RECITATIVE ACCOMPANIED.

ÆNEAS

A musical score for the second system, featuring a vocal line for Æneas and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a minor key and features a recitative style. The lyrics are: "Behold, upon my bending spear A monster's head stands bleeding, With tushes far ex-".

Behold, upon my bending spear A monster's head stands bleeding, With tushes far ex-

A musical score for the third system, featuring a vocal line for Dido and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a minor key and features a recitative style. The lyrics are: "...ceeding Those that did Venus' huntsman tear. The skies are clouded hark!".

...ceeding Those that did Venus' huntsman tear. The skies are clouded hark!

A musical score for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a minor key and features a recitative style. The lyrics are: "hark! how thun... der Rends the mountain oaks a-sunder!".

hark! how thun... der Rends the mountain oaks a-sunder!

ALLEGRO ASSAI N° 23. SONG & CHORUS.

ANNA

Haste, haste to town, haste haste haste haste haste. to town, haste haste haste

haste, this op-en field No shelter this op-en field no shelter from the storm.

. the storm can yield; haste, haste, haste, haste to town; haste, haste. . . to town; haste, haste, haste, haste, haste, haste.

f CHORUS
 CHORUS Haste, haste to town, haste haste haste haste haste
 haste. . . to town.
 Haste, haste to town haste haste to town haste haste to town haste
f CHORUS
 Haste, haste to town, haste haste haste haste haste
f CHORUS
 Haste, haste to town, haste haste haste haste

..... to town, haste, haste to town, this op...en field no
 haste, haste, haste to town, haste, haste to town, haste, haste this
 haste, haste, haste to town, haste, haste, haste, haste this op...en field no
 haste, haste to town, haste, haste to town, this

6 # 6 #

shel...ter, this op...en field no shel...ter from the storm.....
 op...en field no shel...ter, this op...en field no shel...ter from the
 shel...ter, this op...en field no shel...ter from the storm.....
 op...en field no shel...ter, this op...en field no shel...ter from the

8 3 3 3 3 6 6 7 #

N^o 24. RECITATIVE.

SPIRIT
Stay, Prince! and hear great Jove's command— He summons thee, this night, a—

ÆNEAS **SPIRIT**
—way. To night? To night, thou must forsake this land— The angry Gods will brook no lon—ger

stay. Jove commands thee, waste no more In Love's delights, those precious hours, Al—

—low'd by th'Almighty Pow'r To gain..... the Latian shore And ruin'd Troy restore.

ÆNEAS
Jove's commands must be o—bey'd— To—night, our anchors shall be weigh'd.

N^o 25. SONG & CHORUS.

ALLEGRO SPIRITOSO

The first system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The third staff is in alto clef with a key signature of two flats. The fourth staff is in alto clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music features a complex melodic line in the upper staves and a more rhythmic bass line.

The second system of the musical score consists of five staves, continuing the arrangement from the first system. It maintains the same clefs and key signature. The melodic lines in the upper staves show further development, with some notes beamed together. The bass line continues with a steady rhythmic pattern.

The third system of the musical score consists of five staves. The first four staves continue the instrumental arrangement. The fifth staff contains the vocal line, which begins with the lyrics: "SAILOR
Come a way, fellow sailors, come a way, Your". The music concludes with a final chord in the bass clef staff, marked with a fermata and figured bass notation: \flat 6 4 5 3 6 6.

anchors be weighing: Time and tide will ad--mit no de...lay_ing; Take a bow-sey short

leave of your nymphs on the shore, And silence their mourning With vows of re--

-turn_ing Tho' ne-ver in--tending to vi-sit them more, Tho' ne-ver in--tending to

vi-sit them more, Tho' ne-ver, tho' ne-ver in--tend_ing to vi-sit them

f Chorus
 Chorus Come a--way, fel-low sai-lors, come a--
f Come a--way fel--low sai-lors, come a--way, come a--way, come a--
 Chorus
 more. Chorus *f* Come a--way fel--low sai-lors, come a--way, come a--
f Come a--way fel--low sai-lors, come a--way, come a--way, come a--

...way, Your anchors be weighing: Time and tide will admit no de...lay-ing; Take a

...way, Your anchors be weighing: Time and tide will admit no de...lay-ing; Take a

...way, Your anchors be weighing: Time and tide will admit no de...lay-ing; Take a

...way, Your anchors be weighing: Time and tide will admit no de...lay-ing; Take a

6 5 6 7 8 6 5 3 6 6 6 7 5 4

3 4 3 3 3 6 5 7 5 2

how-sey short leave of your nymphs on the shore, And silence their mourning With

how-sey short leave of your nymphs on the shore, And silence their mourning With

how-sey short leave of your nymphs on the shore, And silence their mourning With

how-sey short leave of your nymphs on the shore, And silence their mourning With

6 7 4 4 6 4 6 6 6

5 5 2 6 2 5 b6 6 6

vows of re_turn_ing; Tho' ne_ver in_tend_ing to vi_sit them more, tho' ne_ver in_

vows of re_turn_ing; Tho' ne_ver in_tend_ing to vi_sit them more, tho' ne_ver in_

vows of re_turn_ing; Tho' ne_ver in_tend_ing to vi_sit them more, tho' ne_ver in_

vows of re_turn_ing; Tho' ne_ver in_tend_ing to vi_sit them more, tho' ne_ver in_

7 6 6 5 6 6 4 6 6 4 5

_tend_ing to vi_sit them more, tho' ne_ver, tho' ne_ver in_tend_ing to vi_sit them more.

_tend_ing to vi_sit them more, tho' ne_ver, tho' ne_ver in_tend_ing to vi_sit them more.

_tend_ing to vi_sit them more, tho' ne_ver, tho' ne_ver in_tend_ing to vi_sit them more.

_tend_ing to vi_sit them more, tho' ne_ver, tho' ne_ver in_tend_ing to vi_sit them more.

7 6 6 6 4 5 3

f 2nd time p

f 2nd time p

f 2nd time p

f 2nd time p

f 2nd time p

f 2nd time p

f 2nd time p

f 2nd time p

End of the 2^d Act.

Nº 27. RECITATIVE.

SORCERESS

See, see, the flags and streamers curling, Anchors weighing, sails un-

6 7 6

1st WITCH.

Phœbe's pale de-luding beams Glid.ing o'er deceitful streams.

furling -

6 4 6 4 5

2^d WITCH.

Our plot has took,

a tempo

E-lis.sas' ruind', ho, ho! ho, ho! ho, ho, ho, ho, ho,

The Queen's for-sook, ho, ho! ho, ho! ho, ho, ho, ho, ho, ho,

a tempo

6 6 6 6 7

ALLEGRO

f Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

f Destruction's our de-light, De-light our greatest sorrow! E-lis-sa bleeds to

5 6 6 5

-night and Carthage flames to morrow. Ho, ho, ho! ho,

-night and Carthage flames to morrow. Ho, ho, ho! ho, ho!

-night and Carthage flames to morrow. Ho, ho, ho! ho,

-night and Carthage flames to morrow. Ho, ho, ho! ho, ho!

6 6 6 6 5 4 3

ho... ho! E...lis.sa bleeds to...night and Carthage flames to...morrow. De...

ho! E...lis.sa bleeds to...night and Carthage flames to...morrow. De...

ho... ho! E...lis.sa bleeds to...night and Carthage flames to...morrow. De...

ho... ho! E...lis.sa bleeds to...night and Carthage flames to...morrow. De...

6 6 4

struction's our de...light, De...light our greatest sorrow! E...lis..sa bleeds to...

struction's our de...light, De...light our greatest sorrow! E...lis..sa bleeds to...

struction's our de...light, De...light our greatest sorrow! E...lis..sa bleeds to...

struction's our de...light, De...light our greatest sorrow! E...lis..sa bleeds to...

6 6 5 5 4

night and Carthage flames to...morrow. Ho, ho, ho! ho, ho! ho, ho!

night and Carthage flames to...morrow. Ho, ho, ho! ho, ho! ho, ho!

night and Carthage flames to...morrow. Ho, ho, ho! ho, ho! ho, ho!

night and Carthage flames to...morrow. Ho, ho, ho! ho, ho! ho, ho!

6 6 6 6 5 4 5

ho, ho! E...lis. sa bleeds to...night and Carthage flames to...morrow.

ho! E...lis. sa bleeds to...night and Carthage flames to...morrow.

ho, ho! E...lis. sa bleeds to...night and Carthage flames to...morrow.

ho, ho! E...lis. sa bleeds to...night and Carthage flames to...morrow.

6 6 6 7

DIDO
 Your counsel, all is urg'd in vain; To Earth and Heav'n I will com-

-plain! To Earth and Heav'n why do I call? Earth and Heav'n con-spire my

fall: To Fate I sue, of other means be-rest, The on-ly refuge for the wretched

ANNA
 left. See, sister, where the Prince appears; Such sorrow, in his looks, he bears As should con-

ÆNEAS
 ...vince you still he's true. What shall lost Æ...ne...as do? How, how, royal

Fair, shall I im-part The God's de....cree, and tell you we must part?

DIDO
 Thus, on the fatal bank of Nile, Weeps the deceitful crocodile; Thus, hypocrites, that murder

act, Make Heav'n and Gods the authors of the fact. By all that's good By all that's

ÆNEAS *DIDO*

good, no more! All that's good you have forswore. To your promis'd Empire, fly, . . . And let for-

ÆNEAS

..sa..ken Dido die. In spite of Jove's commands, I'll stay, Offend the Gods, and Love o..

DIDO

..bey. No, faithless man, thy course pursue; I'm now resolv'd, as well as you. No re..

..penitance shall reclaim the injur'd Dido's slighted flame, For 'tis enough, what-e'er you now de-

ÆNEAS

..cree, That you had once a thought of leaving me. Let Jove say what he

in Tempo

A..way, a..way, a..way, a..way, No,

please, I'll stay! *in Tempo* No, no, I'll stay- No, no, I'll stay-

no, no, no, no, a...way, a...way, a...way..... a...way....

I'll stay, I'll stay, I'll stay, and Love o...bey! I'll stay and Love o...

5 8

..... a...way.... To Death I'll fly..... if longer you delay; a...way, a...way!

..bey; I'll stay, I'll stay..... and Love o...bey, and Love o...bey.

9 8 7 7 6 4 7 6 4 5

Nº 31. RECITATIVE.

DIDO

But Death, a...las! I cannot shun; Death must comewhen he is gone.

6 b7 7 6 # b4 7 #

Nº 32. C H O R U S.

ANDANTE MAESTOSO

f Great minds, a...gainst themselves con. spire; great minds, great minds a...gainst, a.

f Great minds, a...gainst themselves con. spire; great minds, great minds a...gainst, a.

f Great minds, a...gainst themselves con. spire; great minds, great minds a...gainst, a.

f Great minds, a...gainst themselves con. spire; great minds, great minds a.

6 4 6

-gainst themselves con spire; And shun the cure they most, they most de...sire;
 -gainst themselves con spire; And shun the cure, the cure, and
 -gainst themselves con spire; And shun the cure they most de...sire;
 -gainst themselves con spire; And shun the

p *cres* *p* *cres* *p* *cres* *p* *cres*

6 $\frac{b6}{4}$ $\frac{5}{3}$ *ff* # $\frac{9}{4}$ $\frac{5}{#}$ $\frac{6}{4}$ $\frac{5}{#}$ $\frac{6}{4}$ $\frac{9}{7}$ $\frac{5}{#}$ *cres* 6

and shun the cure they most de...sire, they most de...sire.
 shun the cure they most de...sire, the cure they most de...sire.
 and shun the cure, the cure they most de...sire.
 cure they most de...sire, and shun the cure they most de...sire.

cres *f* *cres* *f* *cres* *f* *cres* *f*

6 8 6 $\frac{7}{#}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ #

Nº 33. RECITATIVE.

DIDO

Thy hand, my An-na; dark...ness shades me: On thy bo-som let me rest: More I would, but Death in...vades me. Death is now a welcome guest!

Nº 34. S O N G.

DIDO

pp (Ground Bass)

LARGHETTO

When I am laid, am laid.... in earth, may my wrongs cre...ate No trouble, no trouble in thy breast; Re...

earth, may my wrongs cre...ate No trouble, no trouble in thy breast; Re...

sempre pp

sempre pp

sempre pp

With droop.....ing wings, ye Cu..pids come,with droop.....ing wings,with

sempre pp

sempre pp

With droop.....ing wings, ye Cu..pids come, with droop.....ing

sempre pp

With droop.....ing wings, ye Cu.pids come,

sempre pp

6 4 6 6 5 -

droop.....ing wings, with droop.....ing wings, ye

Cu..pids come, with droop.....ing wings, ye Cu.....

drooping wings, with droop-ing wings,with droop.ing wings,with droop.ing wings, ye

with droop.....ing wings, ye Cu..pids come....., ye

6 6 6 6 6 6 7 6 7 6 7

Cupids come and scatter roses, scatter, scatter roses on her tomb,
pids come and scatter roses, scatter, scatter roses on her tomb, Soft,
 Cupids come and scatter, scatter roses on her tomb,
 Cupids come and scatter roses, scatter roses on her tomb,

7 5 6 9 7 5 6 5 4 3 #

Soft, soft..... and gentle, soft, soft, soft, soft and
 soft and gentle as her heart, gentle as her heart, soft, soft, soft and gentle
 Soft, soft, soft and gentle as her heart, soft, soft and
 Soft, soft... and gentle, soft, soft, soft, soft, soft.... and

6 7 8 6 6 4 3 6 5 2 6 6 8 # # 6 7 6 #

gentle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

gentle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

gentle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

gentle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

9 6 7 6 5 5 6 9 6 6 3 7 6 4 3 7

never, never, ne...ver part, and never, never, ne...ver, ne-ver part. With droop-- part.

never, never, ne...ver part, and never, never, ne...ver, ne-ver part. part.

never, never, ne...ver part, and never, never, ne-ver, ne-ver part. part.

never, never, ne...ver part, and never, never, ne-ver, ne-ver part. part.

6 7 6 9 8 7 6 4 5

1st Time. 2d Time.